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ABSTRACT

The articles in this document describe various aspects of the Comprehensive Employment and Training Act (CETA) Program. Two articles compare the CETA program to the WPA Federal Arts Program of the 1930s and describe various job opportunities CETA has provided for out-of-work artists. A photographic essay project of older adults, undertaken by CETA workers, is described in terms of the subjects it involved and the book that was developed from it. Another photographic essay project funded by CETA which concentrated on urban workers is briefly described. A fifth article illustrates a CETA worker's success with an elementary school poetry program. Guidelines for obtaining money from CETA for employment and training activities that meet the needs of certain disadvantaged groups are provided in the final article. (EB)

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The Partnership of CETA & the Arts

Six Reprints from Worklife Magazine

U.S. Department of Labor
Ray Marshall, Secretary

Employment and Training Administration
Ernest G. Green
Assistant Secretary for Employment and Training

1978

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Foreword

This collection of articles reprinted from WORKLIFE magazine exemplifies the partnership between the Comprehensive Employment and Training Act (CETA) and the arts and humanities.

CETA's role in public support of the arts and humanities has been a vital one and exciting things are happening which give promise of an even greater role.

Through about 200 prime sponsors, CETA has funded an estimated 7,500 positions for artists, cultural workers and supportive personnel with somewhere in the neighborhood of $75 million. Cultural enrichment is a major category in the Employment and Training Administration's expansion of public service employment and in the jobs component of welfare reform legislation.

What is needed now is intensified development of the CETA partnership with the arts and humanities. When we consider that the monumental achievements of the WPA arts programs during the thirties cost only about $160 million, we can see the potential there is for CETA in expanding the cultural life of the Nation.

This Nation is coming to realize that arts and humanities are much more than a leisure time activity--they are a source of creativity which can enrich our lives. CETA support for the arts, in addition to attacking unemployment among artists, and other cultural workers, stimulates entire communities and generates job and economic development opportunities in the private sector.

I urge each of you to do whatever you can through community arts groups, State arts and humanities agencies, and the National Endowment for the Arts, the National Endowment for the Humanities and other nationwide arts and humanities organizations to help us expand public support of artistic and cultural endeavors. Keep in mind the words of Atlanta Mayor Maynard Jackson, Chairman of the U.S. Conference of Mayors Arts Task Force: "The arts reveal us to ourselves. They are an expression of community identity in its highest form."

ERNEST G. GREEN
Assistant Secretary
for Employment and Training

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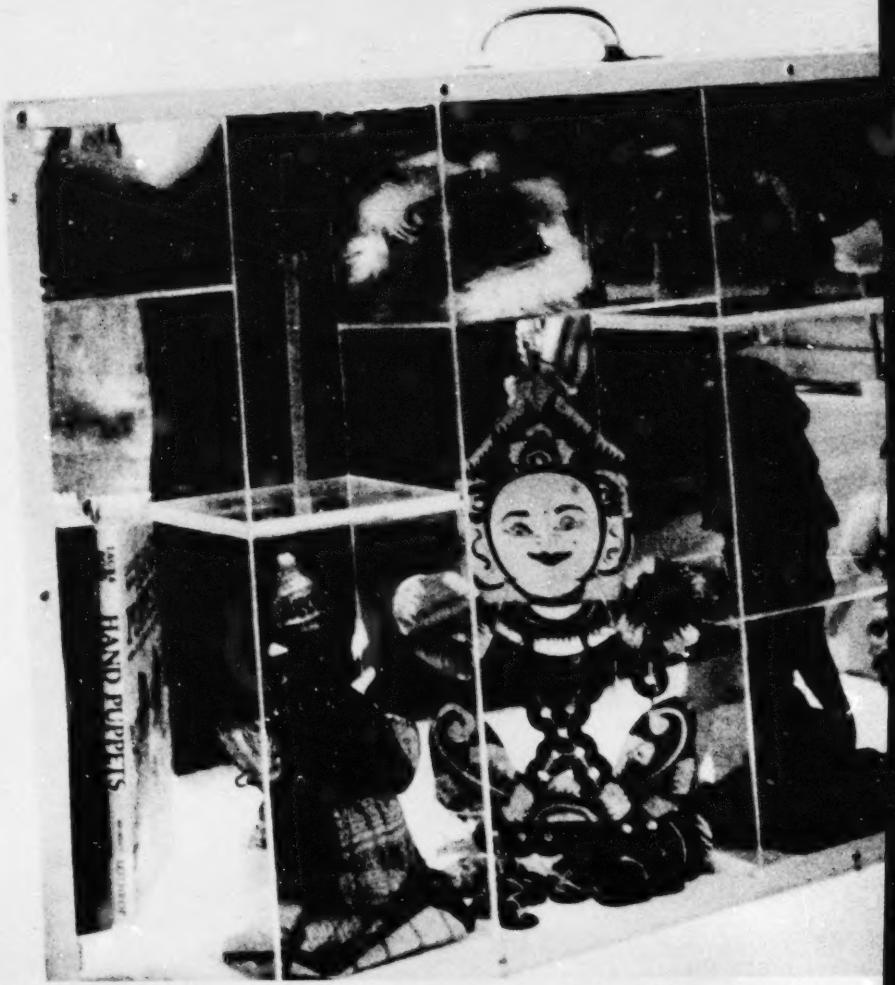

The memories of the Great Depression that haunt Americans in 1975 are not all grim. Today, as the Nation struggles to climb out of its worst economic slump since the 1930's, a positive idea born of the New Deal has been revived in several cities from coast to coast.

In the thirties, this idea was the basis for the Federal Arts Program, which, under the auspices of the Works Progress Administration, put thousands of down-and-out actors, artists, writers, and musicians to work on public interest projects in the creative arts. As Archibald MacLeish put it, the program marked "a declaration—the first in the modern history of the Federal Government—that those who follow learning and the arts are as important to the Republic as those who follow other callings."

Today, several cities are making this same declaration. Using funds allocated to them under the Comprehensive Employment and

Stephen Brown is a U.S. Department of Labor information officer in San Francisco.

New public service arts projects are on display in several cities where prime sponsors are using CETA funds to hire jobless and underemployed persons skilled in the fine and performing arts. Erica Golden works in the recycling center at San Francisco's de Young museum.

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John Kreidler wrote the proposal for San Francisco's public arts program.

Training Act (CETA), the cities have hired hundreds of jobless or underemployed persons skilled in the fine and performing arts for a variety of public projects. These talented men and women are painting outdoor murals, presenting free public performances, and providing other services related to the arts that enhance the quality of life in their communities. At the same time, they are getting a paying chance to hone their creative skills.

The first city to establish an arts program using CETA funds was San Francisco, a city that takes pride in being called "the Paris of America" because of its wide-ranging cultural activities. The idea for the San Francisco project originated with John Kreidler, director of the Neighborhood Arts Program in California's Alameda County.

Kreidler, who hails from a family of actors and playwrights, has long been interested in public policy and the arts. During the 1960's, he did graduate work in public administration at the University of California at Berkeley and wrote his master's thesis on the development of Federal arts policy. He later went to Washington, D.C., and worked for the Department of Labor's Manpower Administration and the Office of Management and Budget. In 1973, he returned to the west coast and enrolled in the graduate program in arts management at the University of California at Los Angeles.

Last summer, Kreidler landed a job with San Francisco's Neighborhood Arts Program, a city-funded unit that seeks to foster public involvement in the arts by establishing neighborhood arts centers, offering inexpensive art classes, and setting up exhibits.

About the same time, Kreidler learned that San Francisco was to get some additional CETA funds for new public service jobs. He drafted a proposal on behalf of the Neighborhood Arts Program to use CETA funds to hire 45 muralists, with the ultimate goal of placing them into the regular work force.

Kreidler explains that the proposal was based on practical considerations. Muralists' work "is very public and it's very permanent," he says. "We thought that would appeal to the manpower people."

The city's Manpower Planning Commission was interested but asked Kreidler to rewrite the proposal. He did and requested 24 positions for various types of artists. This time, the proposal was approved.

Last December, the city began auditioning and hiring applicants. Carol Sam, a staffer for the city's Manpower Office, remembers what it was like.

"We had 300 applicants for the 24 jobs. The screening panel included members of the San Francisco Art Commission and a professional art critic. The auditions took a week. We saw films, jugglers, ballet dancers, even tap dancers who performed on table tops. The performances included everything from the very amateur to the very technical and professional." From those, the city hired the first group of visual artists, performing artists, photographers, craftsworkers, and architects.

Since then, the program has been expanded, and another 107 artists—including poets, set designers, and costume designers—have been hired into Public Service Employment jobs under title VI of CETA. Meanwhile, other cities, hearing of San Francisco's experiment, began deluging the cramped, chaotic offices of the Neighborhood Arts Program for information and have established their own CETA arts programs. For example:

- The city of Los Angeles has hired 71 persons for a CETA theater arts program. Under the direction of Anthony Caruso, a veteran actor with more than 200 films to his credit, the city has formed three acting companies, two dance companies, and a puppet company. In May, the troupe members—who are paid $635 a month—started "on tour" to recreation centers, senior citizens centers, schools, hospitals, and other institutions to give free performances. More than 16,000 persons have seen them present lighthearted puppet shows and musicals like "Whatever Happened to Vaudeville."
- In Seattle, the Seattle Arts Commission, on behalf of the King/Snohomish Counties Manpower Consortium, asked artists to propose art projects that could be funded under CETA. From 500 applicants, the commission chose 55 to work on short-term, 5-month projects. The artists are paid $476 a month for a 26-hour workweek. The projects include an 8 millimeter film by Fred and Cheryl Cone that will be played as a "moving painting" on a large canvas. When completed, the projects will become the property of the city; for

Graciela Carrillo paints murals in San Francisco's Mission District.

example, several poets' works will be displayed on cards in city-owned buses.

Seattle is also using CETA funds to hire dancers working for the city parks and recreation department and to support the city symphony orchestra.

- In Tacoma, Wash., the Civic Arts Commission, a joint agency of the city of Tacoma and Pierce County has hired 13 artists for 3- to 7-month periods. As in Seattle, the commission invited artists to submit projects for funding. Those hired include graphic artists and theater arts specialists who are offering a program for elementary school students. They are being paid $639 a month for working 40-hour weeks.
- In Oakland, Calif., 70 persons, including artists, have been put to work for the Oakland Museum. A number of them are helping to prepare an earthquake exhibit scheduled to open next February, and others are working on a special Bicentennial project which will document the city's cultural heritage. The CETA employees are being paid between $3.76 and $5.17 an hour for a 37½-hour workweek.
- Albany, N.Y. has employed over 50 persons to work with the city or with private, nonprofit arts-related agencies. Employees include an archeologist, a librarian who is doing historic research, a specialist in historic preservation, and artists who are conducting citywide workshops in television, photography, theater, and mural painting.
- The Tennessee Arts Commission has coordinated the hiring of five CETA participants to work with pottery and arts and crafts programs throughout the State.

Los Angeles has used CETA funds to establish a puppet company that gives free performances at schools, playgrounds, and other sites

- The Metropolitan Arts Council of Indiana has hired 20 CETA-paid artists to work with community workshops and schools in Indianapolis. The employees include sculptors, potters, writers, poets, actors, a classical pianist, a printmaker, and a photographer.
- Five artists are providing various community services throughout the State of Rhode Island. For example, a musician teaches in State prisons and disadvantaged neighborhoods, and a specialist in improvisational theater coaches school students and enrollees in various community programs.
- In Hartford, Conn., 12 CETA-funded employees have been added to the staff of the Wadsworth Atheneum, one of the oldest public museums in the country. Positions include theater manager, assistant business manager, curatorial aide, seamstress, mail clerk, and guard.
- Chicago is staging a fall Festival of the Arts under a CETA contract for $141,905. Three theater groups, engaging 62 artists, are producing dramatic presentations for the festival, sponsored by the Mayor's Office of Manpower. Artists are paid $2.50 an hour.

According to the National Endowment for the Arts, a Federal body that has been encouraging the development of public arts projects using CETA funds, some 1,400 persons had been hired for such programs around the country by mid-summer. And the fruits of the programs are beginning to be visible in the communities that sponsor them.

In San Francisco, for example, giant murals painted by Graciela Carrillo and Patricia Rodriquez now

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A Los Angeles song and dance troupe directed by Carolyn Kearney (bottom) performs at a home for the aged.

adorn buildings in the predominantly Hispanic Mission District. Another mural brightens the exterior of the city-supported deYoung Museum Art School, where CETA-paid instructors offer city residents art classes at minimal fees.

Problems connected with arts projects have also surfaced, however, and lack of enough money to support professional-level productions appears to be the biggest difficulty. CETA funds are earmarked specifically for salaries and employee benefits and may not be used to purchase materials and supplies. As a result, arts projects administrators must find the money for supplies elsewhere.

San Francisco has relied on donations and endowments from sources outside the manpower field to purchase materials. Anthony Caruso, the director of the Los Angeles theater arts project, says his companies have had to "beg, borrow, or steal all our costumes, sets, and props." The 71 persons in the troupe have also doubled as set designers and secretaries to help reduce costs. The Los Angeles puppet company makes most of its supplies. Director Betsy Brown and the seven other members of the company create puppets and props from bits of felt, colored paper, feathers, and other inexpensive materials.

Despite such problems, advocates maintain that city, county, and State governments should use CETA funds to support public arts programs. Kreidler cites three reasons in rapid fire succession:

"Perhaps the most compelling rationale is that artists need jobs and income. From our interviews for San Francisco's program and from other

Los Angeles photos
by Frank Terry

Monica Peterson (top) and Tenaya Torres are members of Kearney's troupe.

indicators, we got the idea that there are a lot of unemployed artists in the city.

"Second, CETA funds can be used to test and satisfy the public demand for art services. In recent years, extensive surveys in California and New York have uncovered a massive latent interest among persons of all racial and economic groups in the arts. CETA offers numerous opportunities for experimenting with services to satisfy the public demand for artistic performances, art instruction, and works of art.

"Third, CETA can be used to alleviate some of the current recessionary pressures on nonprofit arts organizations and significantly improve their chances of survival while broadening their public services. The economic plight of artistic institutions across the country is well documented. The primary cause is the high labor intensity of these institutions combined with stationary productivity. The commonly cited example of this is symphony orchestras. The rehearsal time, performance time, and number of musicians required to produce a performance of a Mozart symphony have not changed in 200 years. Thus, artistic institutions have been increasingly unable to cover operating costs through ticket sales and other direct revenues."

The artists hired through CETA also endorse public arts programs, primarily because such programs offer welcome opportunities to create art full time—for pay. Comments John Wehrle, a mural painter hired by San Francisco, "Most artists I know have to make some compromises. They have to take a minimal job that pays them enough to survive but which leaves them with no energy to practice their craft."

Or, as Monica Peterson, a member of the Los Angeles theater arts troupe, puts it, "We're working at our craft, and acting jobs are very short. It does not pay a lot of money, but you get to work with your fellow actors and actresses."

It is too early to tell whether CETA arts programs will equal the Federal Arts Program for its multifaceted list of enduring achievements. According to some observers, the Federal Arts Program transferred the center of modern painting from Paris to New York and placed the United States on an equal footing with Europe in the composition and performance of music. Through the Writers Project, authors such as Saul Bellow and Studs Terkel helped to produce the still-acclaimed "American Guidebook" series, which included comprehensive descriptions of 49 States and major American cities. And the Federal Theater of the 1930's presented some 1,200 productions, including the world premier of T. S. Eliot's "Murder in the Cathederal," and brought the spotlight of fame to Orsen Welles and other outstanding artists.

The Federal Arts Program was discontinued after the Depression, and as of now, no one knows if the renaissance of public support for the arts under CETA will continue. Title VI, under which most projects are now funded, was designed as an emergency measure to combat rapidly rising unemployment. As the Nation's economy improves and unemployment declines, these funds will decrease. Then, city, county, and State governments will have to determine whether they can or will continue their support of public art with other resources.

Whatever the future for CETA and the arts, perhaps decisionmakers will consider the philosophy expressed by Holger Cahill, a writer employed in the Federal Arts Program. He wrote:

"The resources for art in America depend upon the creative experience stored up in its art traditions, upon the knowledge and talent of its living artists and the opportunities provided for them, but most of all upon opportunities provided for the people as a whole to participate in the experience of art." □

Grocer—Barbara Traisman

WORKERS

Across the sprawl of America, men and women earn their living in the fields and the forests, in offices and factories, in kitchens and in lofts. Many of these workers were the subjects for 12 formerly unemployed West Coast photographers hired under a Comprehensive Employment and Training Act (CETA) project to do visual essays on worklife in California, Oregon, and Washington.

The results of their efforts are shown in the traveling exhibit "Workers" recently displayed at the Department of Labor's Employment and Training Administration in Washington, D.C.

Photography, as much as any other art form, has been used to capture the spirit of worklife in 20th century America. Modern day use of the medium can be traced from the memorable Farm Security Administration photographic project of the 1930's depicting sharecroppers, storekeepers, and unemployed industrial workers during the Great Depression. With that program in mind, the California Employment Development Department, a CETA prime sponsor, funded the "Workers" project for 2 months under title VI.

The "Workers" project, under the direction of Marianne Daransky, resulted in 79 photo-

Garment Factory—David Powers

graphs, including collages. In the words of Jo Ann Lewis, an art critic of *The Washington Post*, "The results are impressive . . . and the whole project worthwhile."

The CETA photographers were Dennis Anderson, David Feldman, Cynthia Kastan, Ken Light, Andy Mercado, David Powers, Karen R. Preuss, Susan Smith, Hap Stewart, Phil Toy, Barbara Traisman, and Lewis Watts. The work of 10 of the photographers is represented in the groupings on these pages.

White Chef, Black Room—David Feldman

Tightening Logs—Karen R. Preuss

Craftswoman—Hap Stewart

Recording Remembrances of Things Past

by Marshall W. Northington and Juanita Bainbridge

The generation gap disappeared rapidly when six young people between 16 and 20 years old interviewed 62 men and women about four times their age for a historical project in Lane County, Ore. While conducting interviews and exchanging ideas with the sturdy inhabitants of the State's rural areas, the project members found that they shared many values with their new acquaintances: simplicity, self-sufficiency, pride in handcrafts, and respect for nature.

Marshall W. Northington is director of Lane County's Youth and Children's Services Program; Juanita Bainbridge was one of the project supervisors.

The result of the investigation, *Season of Harvest: Recollections of Lane County,* is a lively collection of anecdotes and reminiscences, mixed with recipes, poems, crafts, and home remedies, and illustrated with photographs and drawings.

The Lane County project was sponsored by summer youth employment funds under title III of the Comprehensive Employment and Training Act both in 1975 and 1976. The 1975 project had several major purposes: to gather recollections which would fill in the gaps of the region's recorded history and serve

as resource material in county schools; to develop the communications skills of the interviewers; and to help bridge the gaps between the generations taking part. The 1976 project studied the boundaries and structures of local homesteads, using old documents and photographs to show how these sites have changed over time. This project will also become the subject of a book, to be released soon.

The oral history method of the original project—based on tape-recorded interviews—offered an ideal way to collect, preserve, and disseminate information that would otherwise be lost to the community. The effectiveness of the tape interview method was demonstrated by Eliot Wigginton's high school class in Appalachian Georgia, which produced the *Foxfire* folklore magazine and books. The Lane County students accepted Eliot's suggestion that "similar projects could be duplicated successfully in many other areas of the country, and to the genuine benefit of almost everyone involved."

"I must know the riches of the ages when youth shall pass them by."

—Clarence Pitney

The Lane project offered the young participants training in the skills needed to produce a book: organization, design and layout, editing, and many others. In the process, they confirmed the truth of the observation by Ray Engels—one of the people they interviewed—that the ratio of lead to eraser in a pencil should be reversed, since "there is too much for execution and not enough for deletion." The project gave the older participants the feeling of being needed and wanted. Sometimes participant would say that he or she had nothing to offer and that the interview would be a waste of time, but this was never the case.

At the outset, some participants were apprehensive. Said 18-year-old Molly Watkins, "At first I was afraid I was going to hear boring stories and see pictures of grandchildren constantly, but it wasn't like that at all. The older folks were really easy to talk to and the questions just came naturally." John Joseph, another 18-year-old was afraid that his waist-length hair might create an artificial barrier between him and the people he interviewed, but was surprised when one woman asked for a lock to keep in her Bible. Clarence Pitney, an 86-year-old dairy farmer and poet, was so taken by the two young women who interviewed

him that he penned a tribute saying they would be queens of his farm forever and continued:

Your coronation will not
Be done the English way—
Instead of the "Stone of Scone"
You will kneel upon a "Bale of Hay."

Before the young people began meeting older folk face to face, they were trained to ask evocative questions during interviews. The training was given by staff members of Lane County Senior Services and the Lane Council of Governments Program on Aging. The younger folk then formed two-person interview teams and questioned two or three individuals a day for 2½ months.

The interviewers talked with road-builders, foresters, farmers, loggers, and bootleggers; with an ex-school principal, a retired teacher, a fiddler, a butcher, and an 89-year-old artist who discovered his artistic talents in the past few years. They made tapes of an elderly pianist playing her favorite hymns; of a musical group, "The Melody Makers," singing three tunes accompanied by piano, banjo, fiddle, and mandolin; of a gentleman illustrating the art of square dance calling; and of another sharing his poetry.

The interviewees expressed their values in many different ways. "We have progressed faster than we learned," sums up Ralph Cline. Clarence Dorfler remembers the long-gone days when "you could go out and never fail to see deer right in the town" and when "the streams used to be full of salmon." "When I was a kid," recalls Otis MacBee, "I knew everybody from Lowell to Eugene and from Lowell to Oakridge. Stop to talk, and you couldn't hardly get to town." Melvina Neet says, "we didn't have anything to do in the evenings, you know, just nothing: no radio, no television, no nothing. And so we'd light our old coal oil lantern and go to the neighbors and spend the evening. Then they'd light their old lantern and come and return our visit." And Bessie Raymond cites this example of how life has changed:

"Yesterday I found a recipe that my mother had written in her little book from many, many years ago, and it was a macaroni Spanish. Instead of 'a half pound of hamburger,' it said: 'Put 10 or 15 cents worth of hamburger in

"We didn't get electricity up where we were 'til about '39 or '40."

—Melvina Neet

and your can of tomato sauce.' I get a kick out of that 'cause you might get a teaspoon for 15 cents."

It's not that the people interviewed were against all modern conveniences. Widow Hanna Scovbo, for instance, says "When you think about living alone and having TV for company, I just thank God every day for TV;" and in Ed Finnerty's opinion, "If you had to go back to times like I'm talking about, it'd drive ya nuts!" It's more a question of perspective—and perhaps Julia Bartels expresses it best:

"I think people have had a little too much, maybe. They don't realize their values. That's one reason there is so much trouble. They just don't know anything about wanting. That's my opinion. No, I wouldn't recommend the hard times, but then I think that it'd be nice if people had a little more value of the opportunities that they have."

The memories of the hard times, of course, are vivid. Frank Baker recalls the Okies: "If you read that book *The Grapes of Wrath*—well, . . . it was just touch 'n go for them people. And oh, the Depression was touch 'n go for anybody who didn't have a job." But other vivid memories are more pleasant. There was the

coming of the automobile: Ralph Cline remembers how his grandfather would crank and crank their old Model T and not be able to start it and then he (Ralph) would step out, give it one turn, and on it would go. Others remember toys, games, and crafts and the silent movies with a pianist playing soft music for love scenes and harsh chords for the villains's shenanigans. The early radio or "the rattle box," is recalled along with medicine shows, box socials, and home remedies such as the laxative called shittim bark—"worse than prunes," according to Elma Rust.

The book is full of valuable historical footnotes. The Grange comes to life, as do the first electric cooperatives, the old days of the logging and mining industries, and attitudes toward Indians, Chinese railroad workers, and "women of doubtful reputation." In addition, there are legends about the naming of local landmarks. Deathball Mountain, for instance, was named for miserable campfire biscuits called "deathballs." As for Finn Rock, there are two versions. One is from Martha Belknap, who tells us that her mother-in-law's grandfather Finn—"the greatest liar on the river"—claimed that the rock had been blocking

"If you can't like working, I don't see how you can be happy."

—Hanna Scovbo

"In those days, if you got a dollar a day you were making money."

—Ed Finnerty

the river and that he had tied a wet rawhide around the rock and then around some trees on shore. When the rawhide dried in the sun, he maintained, it dragged the rock up onto the bank. The other, more proverbial version came from Jim Druery, who recounts that a traveler named Finn found the rock blocking the road and pulled it off with his mules.

There is lots of humor, too. A butcher remembers the time when a bootlegger couldn't pay his bill in money and paid it in moonshine. One of the butcher's employees found the moonshine and got "drunker than a barrel;" the butcher's wife adds, "Gee, he was kind of paralyzed. So I went and got the doctor. The doctor come over and he said, 'He don't need me!' "

Ray Engels tells about a gypsy circus that came through the county and lost an elephant; a sheepherder who spotted the animal remarked: "If I was in Africa, I'd say it was an elephant, but bein' here it must be some new equipment belongin' to the Forest Service."

Engels also provided the best account of an event remembered by many of the oldtimers in the county—the filming in 1926 of "The General," a Hollywood movie about a Civil War locomotive and which starred poker-faced comedian Buster Keaton. Engels, who worked in another part of the county, hadn't heard about the filming; all of a sudden, "Here is a bunch of Union soldiers fightin' a fire with whatever they could get ahold of—rags and everything else—and here comes a train with an old Civil War locomotive and a bunch of flat cars loaded with artillery and Confederate troops. And I said, 'My, my, I wish it wasn't prohibition!' "

Copies of *Season of Harvest* were distributed to schools, libraries, and other locations throughout the county. Several hundred copies were sold to the public, with the proceeds going to the Youth and Children's Services Program. (Copies of the book can be obtained from Children's Services Program, Lane County, Ore. 97401.) As a result of the project, elderly persons in the community are recognized for what they have contributed. Their attitudes toward themselves improved and they praised the accuracy of the book. And gratifyingly, the friendships formed across the generations have flourished. □

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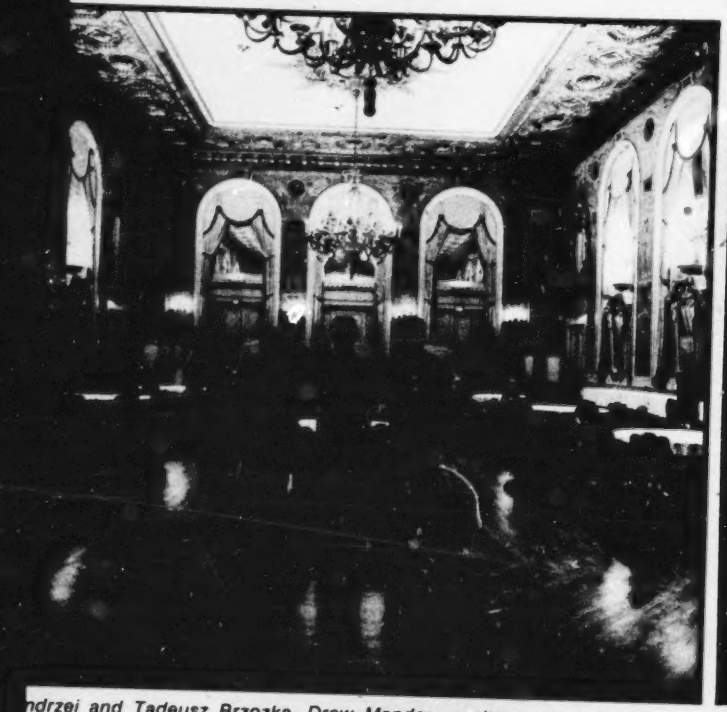
The Urban Worker

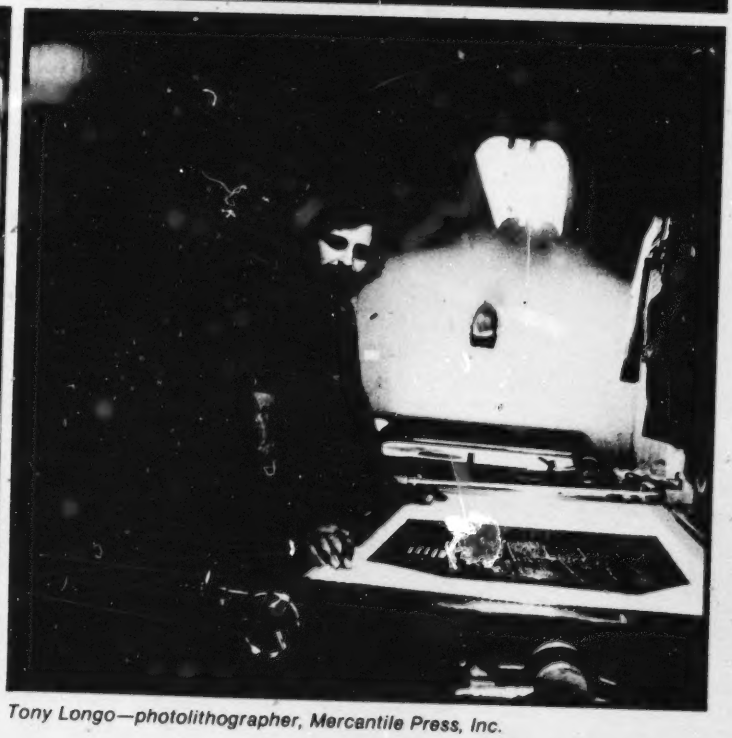
Men and women who find satisfaction in their jobs are portrayed in *The Urban Worker*, a picture essay created by a formerly unemployed photographer who successfully documented his subjects' faith in the American work ethic.

Tom Stiltz, of Wilmington, Del., produced the photo story as part of Wilmington's City Sights and Sounds Program, funded by the Comprehensive Employment and Training Act (CETA). He was one of 52 out-of-work or underemployed artists and visual artists hired in a 3-month summer project directed by the Wilmington Division

Henrietta Loper—foster grandparent, State of Delaware.



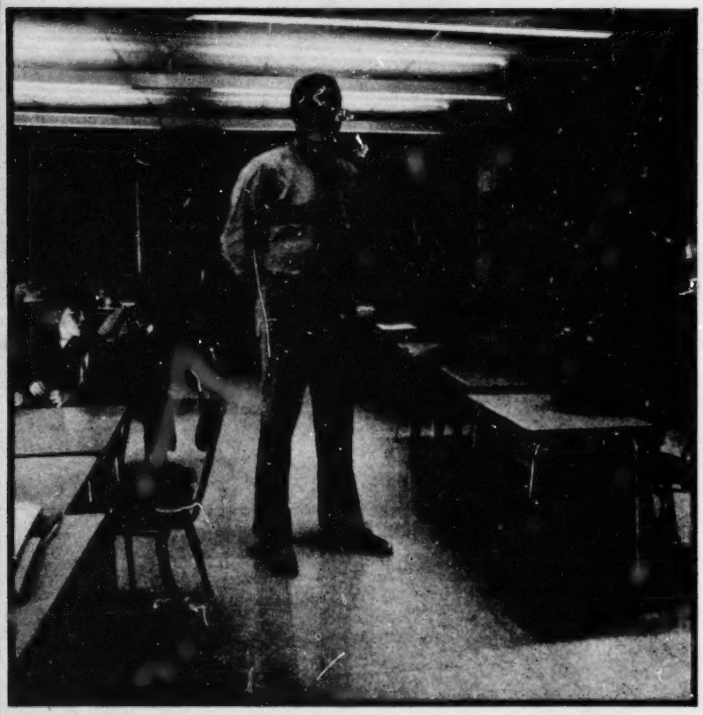
ndrzei and Tadeusz Brzozka, Drew Mander— waiters, Hotel Dupont.



Tony Longo—photolithographer, Mercantile Press, Inc.

The Urban Worker

Paul Brown—teacher, Wilmington Public Schools.



of Manpower Development, designed to brighten the lives of urban residents.

Using a documentary style that goes back to the 19th century, Stiltz posed 100 workers looking directly at his camera. He pictured his subjects in their working places to show the dignity they manifested in diverse and realistic settings.

"I wanted to give faces to the anonymous people in the world of work," Stiltz said. "This documentation is designed as a tribute to those who exemplify the work ethic in a time of test," he added. "They were proud to be honored; they showed positive response to their occupations."

Photos on these pages are representative of the 40 pictures in *The Urban Worker*, now on display in Wilmington's Public Building. Large photos, each mounted on a 40- by 40-inch panel, fill the three-story rotunda of the city office building. □

Charles Anderson—owner-manager, The Tub, automatic laundry.

Sue Whitesell—cable splicer's helper, Diamond State Telephone Co.

CETA Poet Finds

Love is like a squished banana

by Stephen Brown

Across the Golden Gate from San Francisco, in a far-off corner of Marin County, sits Sleepy Hollow School, where youngsters from affluent suburban homes attend kindergarten through the fifth grade and learn about the world.

Last year, they began to learn about—and to write—poetry. Their teacher collected the best poems and, at his own expense, had them published as a book. The soft cover book is called *Love Is Like a Squished Banana*, and the teacher is Lyle Michael Bennett, who was hired as a teacher's aide through a public service jobs program funded under the Comprehensive Employment and Training Act (CETA).

Bennett received a master's degree in literature from San Francisco State University last year. His dream was to teach English literature to junior college students, but the job market was tight and he had no offers. Then, he saw a newspaper ad announcing that Marin County was accepting applications for CETA public service jobs.

He well remembers the experience of applying for one of the jobs: "The waiting line was just incredible. Once you got

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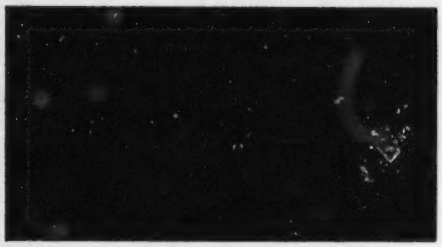

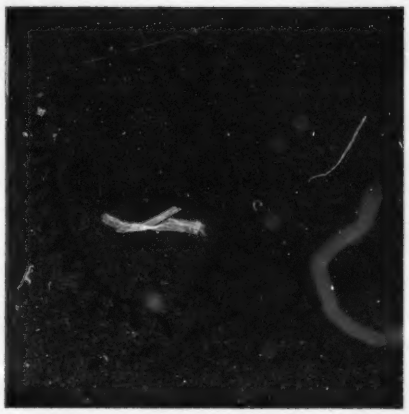

inside the auditorium you went from interviewer to interviewer and tried to sell yourself in 2 minutes."

That night, however, the San Anselmo School District called and offered him a job as a teacher's aide. He accepted the post at a net salary of $415 a month.

His first day at Sleepy Hollow School was marked by confusion. "The faculty was enthusiastic but they didn't know what to do with me," Bennett says. Asked what he would like to do, he dipped into memories of his own childhood schooling and decided to teach the children poetry.

Despite the fact that Bennett had no previous teaching experience, the poetry class caught the students' interest and was a success from the start. "Poetry doesn't seem foreign to them," Bennett says, "It was a break from the monotony of their daily school routine and they really enjoy having their poems read aloud in class."

Bennett appealed to the children's sense of fantasy by asking them to pretend they could talk to animals and to write poems about what they learned. He introduced them to similes because "children are forever comparing things." He asked them to look deep inside themselves and tell what they saw. These self-portraits in verse about "becoming" show that even children ages 10 to 12 often experience a sense of nostalgia and an awareness of growing up.

"I was really enthralled with the response," Bennett says. "The children are incredibly imaginative and well-versed. I was amazed by their sincerity, honesty, and imagination. They can put so many different things together. And in poems about love and growing up, they showed they were very much aware of what went on in their surroundings and their homelife."

At the end of the 1975 school year, Bennett had the best of the poems printed in *Love Is Like a Squished Banana.* The name comes from a line in a poem by

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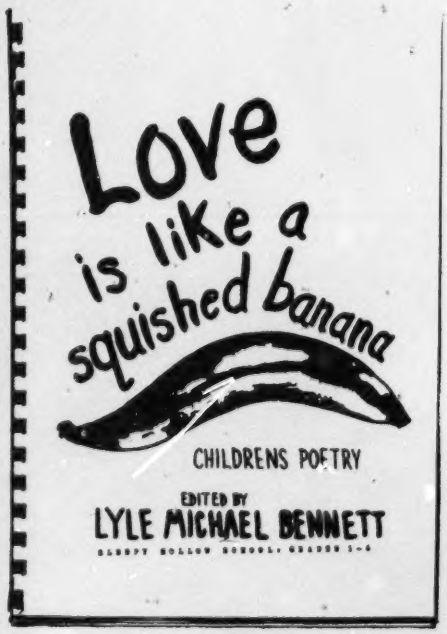
fourth grader Shelby Thorner, and Bennett says "The simile seemed to signify what children at that age think about—it's a silly age for them. Everything, including love, is silly."

In the book's foreword, Bennett expressed the hope that "children who get caught up in the written word and especially the poetic word will continue their imaginative endeavors."

The book's introduction also thanked President Ford for the CETA program, which, says Bennett, "came at an opportune time in my life. I have had some incredible experiences and I've enjoyed them. I'm doing what I want to do and gaining valuable experience."

Bennett is 1 of about 30 poets teaching in programs funded by CETA. In addition to San Francisco, poets are at work in Minneapolis, St. Paul, Seattle, and Portland.

Besides creating *Love Is Like a Squished Banana,* Bennett has guided other imaginative projects, including one in which stu-



POEMS FROM LOVE IS LIKE A SQUISHED BANANA

Animal Talk

Cat, cat,
where did you get your whiskers?
From a broom.
Markos Bolopoulos
First grade

Hey bear,
where did you get your underwear?
I jumped in a bush
and came out in a whoosh
and that's how I got my underwear,
Larry Ratto
First grade

Dear King Kong,
I watch your everytime your on.
King Kong your great. You could beat up a giant snake
and Godzilla and everybody else.

Hi Gobova Your even better than King Kong.
Someday I'll invite you and King Kong to dinner
and we're going to have whale scallopini.
Rich Bailor
Third grade

Elephant, elephant,
where did you get your trunk?
from the Goodwill. Only $1.49.
Brad Burke
Fifth Grade

Once I asked a silk worm where he made his
pink polka dot underwear. In my cellar he replied.
Once I asked a tree where he got his bark.
He said a dog gave it to him.
Once I asked a frog where he got his burp. He said,
"soda".
Have you ever asked a camel why he smokes.
He'll tell you that it is because he has to advertise.
Have you ever asked a teacher why she gives you
homework.
She'll reply because it gives you something to do.
Andy Whitehill
Fourth grade

Snake, snake,
do you know how to bake?
do you know how to skate?
do you eat bait?
do you have fate?

Dog, dog,
are you a hog?

Pig, pig,
do you wear a wig?
can you eat a fig?
do you dig?
Cameron Mason
Third grade

Poems by Music

bombs come
falling down
they never
stop
but then
everything
is quiet
nothing moves
no noise
everything is dead
bombers
fly away
but then
bodies raise
they dance
they sing
there is then
silence.
they go home
very sad
waiting
just waiting
for them to
attack again.
Kari Martin
Sixth grade

When we broke up
it was the saddest
day of my life.
I was in the blues.
Walking around
that gloomy winter day
I was heart broken,
not even a
brand new Yamaha
would bring me
back to life.
The day was done.
All I had was memories.
Boy it was sad.
Goodbye,
my Love.
Brad Kinney
Sixth grade

I Used to/But Now I . . .

I used to be scared riding the Big Dipper
roller coaster.
But now it's terrifying.
I used to get stuck in the mud, five inches.
But now I sink to my knees.
I used to touch electric fences,
But now I fall in them and get 6 volts.
I used to get in trouble with girls
chasing me.
But now girls crowd around me.
I used to fall in water puddles.
But now I fall in big waves.
I used to fall in mounds of sand.
But now I sink in them.

Stuart Simpson
Fourth grade

I used to think of candy,
but now I think of my little brother
whom died by drowning.
I used to think of the future,
but now I think of the past.

Tom DeVito
Sixth grade

Similes

An apple is like a ball of red.
A T.V. is like a box with people in it.
A caterpillar is the same as a worm with a fur coat.
Pockets are the same as holes in pants.
Lyle is like someone to a whole computer.
A bubble is like a soap house.

Julie Newman
First grade

The bottom of a shoe is like a tire track in the dirt.
Chalk is like a white, smooth wall.
T.V. is like a movie screen.
Freckles are like sunburned pebbles.
Jail is like a dungeon.
Eyes are like mini-cameras.
Grasshoppers are like little machines.
Love is like a squished banana.

Shelby Thorner
Fourth grade

Love Is . . .

Love is like a light switch.
Some people turn you on,
and others turn you off.

Sandy Onorato
Sixth grade

Growing Up

I knew I would
have to work harder
and act more grown-up
when I learned that
my mother was pregnant
and I turned eleven.

Erin Grubb
Fifth grade

Being a Thing

A million eyes, but no mouth.
Skin all over, but no nose.
And I am cooked in a pot.
And I'm eaten alot.
What am I, I'm a potatoe.
A potatoe has a very dull life,
even though you're cut with a knife.
I'm a national treat all over the world,
and when I get eaten I say:
"Life was very dull today".

Kerry Godfrey
Fourth grade

dents attempted to combine art and poetry by illustrating poems that they wrote. In some cases, the words of the poems themselves formed the outlines for related drawings.

And the students have responded with their own projects. For example, while studying birds of prey, some third grade students became especially interested in the bald eagle and, in their words, "hatched" a photo copy booklet containing poems and drawings about this creature. Similarly, first and second grade students put together a collection of thoughts about "Whales We Know And Love."

Bennett gets great satisfaction from his work but admits he's getting anxious to move on and pursue his original teaching dream. Unless additional funds become available, his CETA job will end this spring, and in anticipation, Bennett has made a few job inquiries at junior colleges in Marin and neighboring Mendocino counties. "I want to have a chance to sit down and talk with college students about the meaning of Chapter 22 in *Moby Dick*," he says.

Yet, Bennett and his students at Sleepy Hollow have all been enriched by his stay there. The poems in *Love Is Like a Squished Banana* reflect the special vantage point from which children view the world and see both sense and nonsense. They also reaffirm the words of the great poet Shelley who wrote:

> Know what it is to be a child? It is something very different from the men of today. It is to have a spirit yet streaming from the waters of baptism; it is to believe in love, to believe in loveliness, to believe in belief; it is to be so little that the elves can reach to whisper in your ear; it is to turn pumpkins into coaches and mice into horses, lowness into loftiness, and nothing into everything, for each child has its fairy godmother in its soul. □

How To Get Money From CETA

During the last 3 years, many organizations across the country have received Comprehensive Employment and Training Act (CETA) funds to establish programs for unemployed, underemployed, and economically disadvantaged persons in their communities. Other groups capable of operating employment and training programs, however, have not used CETA resources, perhaps because they don't know how to get funds. In this article, WORKLIFE tells how to go about it.

Under CETA titles I, II, and VI, Federal funds are provided to units of State, county, and municipal governments, generally of at least 100,000 population, known as prime sponsors. These sponsors may choose to fund any organization—whether nonprofit, profitmaking, or governmental—with a demonstrated ability to deliver specified job services to persons needing them. Such organizations may provide a broad variety of facilities and services including outreach and referral, testing and counseling, job training, work experience, and placement.

These State and local jurisdictions control a large portion of Federal revenues set aside for employment and training programs. This permits the prime sponsors representing these jurisdictions to plan and administer such programs according to local needs. CETA provisions call for representatives of employers, unions, educational institutions, and community action groups to participate in all aspects of the programs—from the planning stages through delivery of services.

Applicants for CETA funds may contact the Governor's office or the area's chief elected official to determine the prime sponsor in a given jurisdiction. The sponsor may represent the municipality or county, be a consortium representing several jurisdictions, or be the Governor's representative under a balance-of-State arrangement.

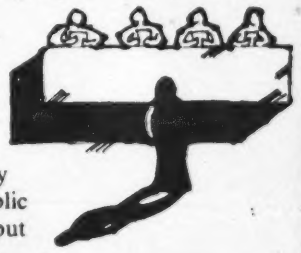
Every prime sponsor appoints one or more persons, often called CETA planners, administrators, or directors, who manage program operations and who can provide information on the programs and resources available. Fund-seeking organizations should contact these planners or other designated representatives directly for information about the prime sponsor's funding cycle, the types of CETA programs being funded, future funding possibilities, instructions on how to prepare proposals, and other necessary information.

Specifics about proposals—especially the types of services to be supplied and the amount of money needed—should be discussed with these officials. Most important, proposals must indicate why CETA funds are needed, since prime sponsors must demonstrate to the Department of Labor that all funding supports efforts to meet community employment and training needs.

In introductory conferences and, if necessary, in subsequent talks with local CETA officials, fund-seeking organizations should become familiar with CETA operations in their jurisdictions. It is crucial to:

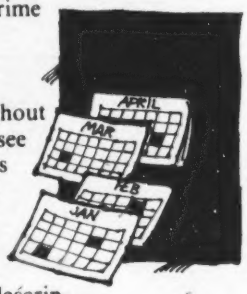
- Determine the role of the local manpower planning council, which each prime sponsor is required to establish. The council is made up of community representatives who advise and make recommendations to the prime sponsor concerning CETA activities. Some councils evaluate funding requests, so the best method for making the proposal known to them must be selected. Local CETA officials can furnish the name of the council chairperson.

- Determine CETA's role in the budget cycle for the prime sponsor's governing body (for example, the city council or board of supervisors). Applicants may want to appear before the governing body in public session to make views and needs known. If the governing body publishes agenda in advance of public hearings, the organization can be put on the mailing list or its representatives can find out where to get agenda copies. How CETA services are listed—whether by name, or as "manpower activities" or "community services," for example—must be determined.



Some prime sponsors fund only once a year; others fund incrementally throughout the year; still others have a contingency fund for new proposals. The local CETA officials will make clear which procedures are followed by the given prime sponsor.

Prime sponsors have several ways of requesting proposals from their communities. Some issue requests for proposals (RFPs) and follow a prescribed procedure. In this case, sponsors may issue specific RFPs in which they seek operators for predetermined programs, or they may issue general RFPs which solicit proposals with a broader scope. Other prime sponsors hold public hearings at which applicants present their proposals.



Would-be grantees should keep in contact with the prime sponsor throughout the year—not just at funding time—to see how the employment and training needs of the community are being served. It is important for fund seekers to be visibly active.

Proposals should focus on current community needs and provide detailed descriptions of the services proposed. They should be supported with data on income and educational levels of persons to be served and contain information on local labor force conditions and skill shortages. Planners will direct applicants lacking such data to sources where they are available. Timeliness and thoroughness are important considerations.

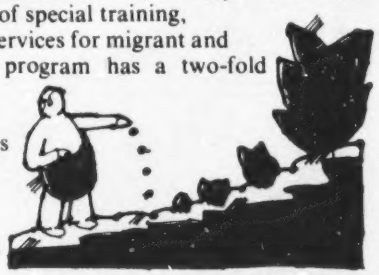
Besides seeking funds from prime sponsors, interested organizations can apply for CETA money directly from the office of the Governor, who receives a grant equal to 4 percent of the total CETA allocation for the State. These funds may be used for whatever kinds of State activities the Governor deems appropriate and necessary.

Funds for employment and training programs are also available under title III A of CETA. Such programs, which are designed to meet the needs of certain disadvantaged groups, are administered in Washington, D.C., by the Office of Comprehensive Employment Development in the Department of Labor's Employment and Training Administration.

Target groups covered under this title include Indians, migrant and seasonal farmworkers, youth, offenders, persons of limited English-speaking ability, older workers, and others whom the Secretary of Labor determines have particular disadvantages in the labor market. Programs for Indians and migrant and seasonal farmworkers receive a specific amount of funds equivalent to fixed percentages of the funds available under title I. The statute also requires the Secretary of Labor to take into account the need for continued funding for programs of demonstrated effectiveness.

Under section 302, title III A of CETA, the Department of Labor must provide direct financial assistance to Indian tribes, bands, or groups to enable them to serve Native American communities with comprehensive training and employment programs. The regulations regarding administration and funding of the Indian program can be found in the *Federal Register* of Thursday, October 9, 1975, page 47722.

Under section 303, title III A of CETA, the Department must provide for the operation of special training, employment, and related services for migrant and seasonal farmworkers. The program has a two-fold purpose. First, program services are intended to enable and equip migrants and other seasonally employed farmworkers to seek and obtain employment in other occupational areas, especially those offering stable, year-round employment and an adequate income. Second, services are also provided to improve the well-being of migrant and seasonal farmworkers and their families who wish to remain in the agricultural labor market. Training is offered to upgrade their skills and to permit them to take advantage of new and better paying job opportunities created as a result of advancements in agriculture technology. The regulations regarding administration and funding of the Migrants and Seasonal Farmworkers program can be found in the *Federal Register* of Tuesday, October 19, 1976, page 46124.



Long-standing programs of demonstrated effectiveness for special target groups, youth programs, and other special programs are now being continued under CETA title III A, sections 301–304. Most of these projects were set up in the late 1960s under the Manpower Development and Training Act.

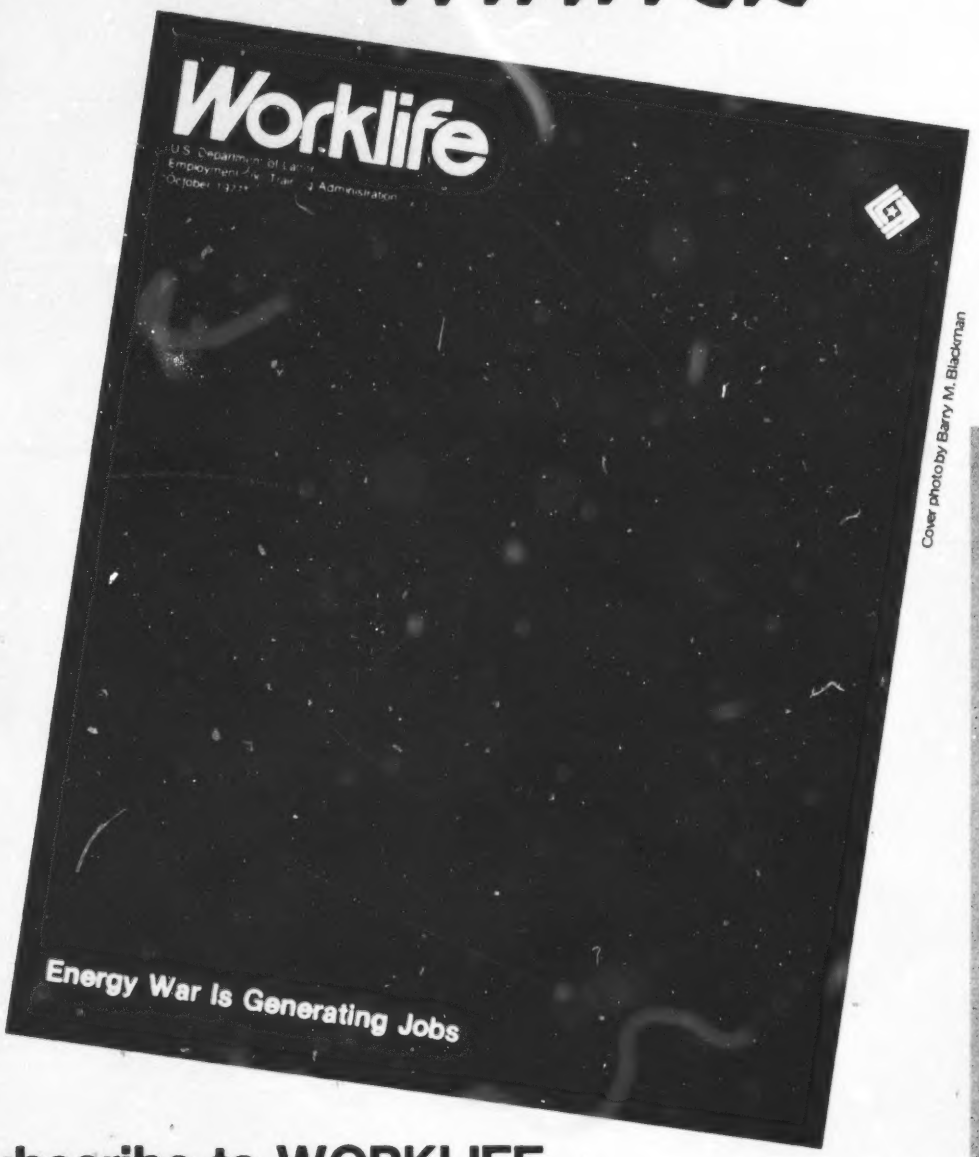
The regulations regarding administration and funding of these programs can be found in the *Federal Register* of Friday, March 12, 1976, page 10774.

The Women's Bureau of the U.S. Department of Labor has prepared *A Guide to Seeking Funds From CETA*, a booklet designed for organizations offering job services for women, but the information it contains can be used by all organizations interested in delivering employment and training services. This article is based on material from the guide, available free from the Inquiries Unit, Employment and Training Administration, U.S. Department of Labor, Room 10225, 601 D Street, NW., Washington, D.C. 20213. □

Five Steps to Follow in Applying for CETA Funds From a Prime Sponsor

1. Find out from the Governor's office who the prime sponsor is in a jurisdiction.
2. Get the name of CETA officials from the prime sponsor's office.
3. Talk with the officials to become familiar with CETA operations, including the procedures for preparing and submitting proposals.
4. Complete and submit the proposal.
5. Be visible and active year-round in employment and training activities.

PICK UP A PRIZE WINNER



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